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IF YOU HAD UNLIMITED MONEY, WHAT WOULD YOU DO WITH

YOURSELF: Start a non-profit fighting sexual violence, and travel.

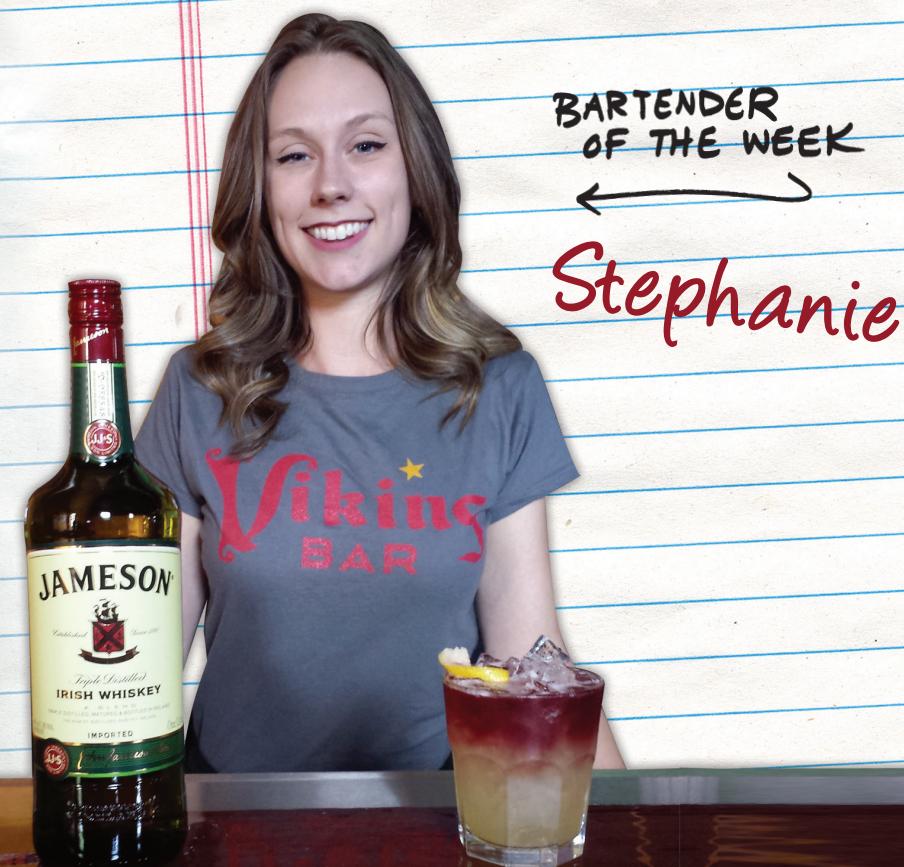
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OF THE WEEK

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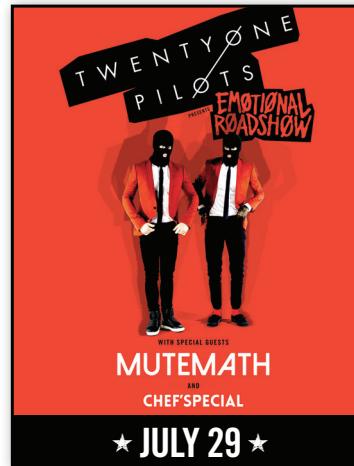
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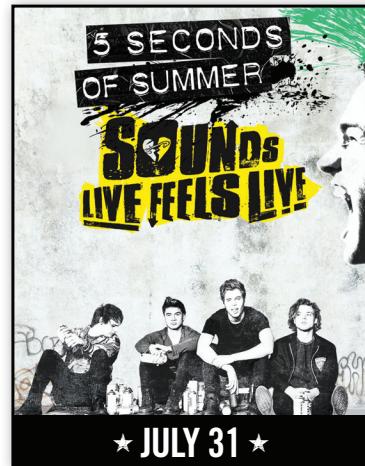
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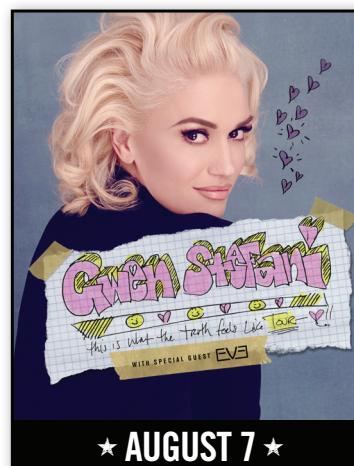
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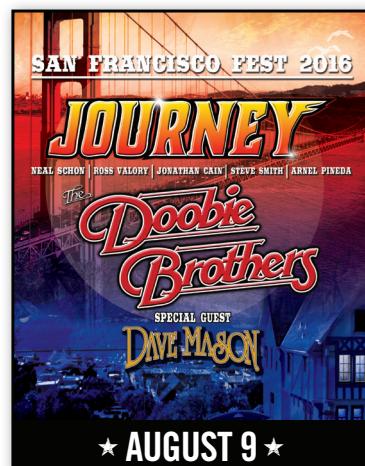
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5 SECONDS OF SUMMER



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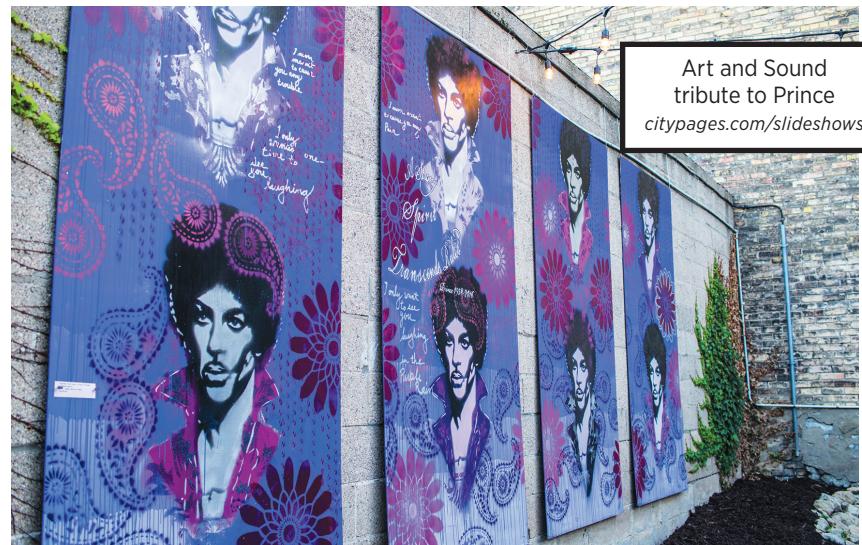
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THE SHORTLIST



THE STAT SHEET

\$19

New minimum wage in Shakopee for businesses that receive welfare from the city

1

Percentage of black Donald Trump supporters in a new Quinnipiac poll, making him less popular than lung cancer and lawyers

872

The number of teen abortions in Minnesota last year, less than half the figure in 2008

20

Percentage of St. Paul residents who are foreign-born

"I'm excited to see a sports bar where I can slap my husband's ass when Green Bay scores! And feel safe about it."

Reader Robby G.S. responds to "Gay sports bar to replace Uptown Salsa a la Salsa," at citypages.com

THE SUBURBS

IT APPEARS THE GLORY DAYS of the southwest suburbs are over. Since 2004, the average home price in both Bloomington and Eden Prairie has declined, if only slightly.

Compare this to neighborhoods in southwest Minneapolis, which have seen increases from 12-18 percent. Even oft-neglected St. Paul is doing better, where some neighborhoods south of I-94 have seen double-digit hikes.

These days, suburban exclusivity goes by the name "Roseville." Its housing prices have jumped 11 percent.

POPULAR STORIES

AT CITYPAGES.COM

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Are you a winner in the **TWIN CITIES' HOUSING MARKET?**

A fabulous **ST. PAUL VIDEO** beckons Minneapolis to cross the river

THE RAIL STATION will now be "The Howe" (and some regulars are not happy)

Petition urges 'all people under 100' to help cancel **A PRAIRIE HOME COMPANION**

NAZI CHIC

A Lauderdale man flies a German war flag because he likes the colors



COURTESY OF ELISHEVA ROSENBERG

With a pride that's obvious in crisp front yards and well-watered flower pots, Lauderdale, which sits snug between the University of Minnesota golf course and Highway 280, epitomizes residential bliss.

But this grace recently got the middle finger.

Neighbors noticed a Nazi flag flying in the backyard of Robert Walter's Pleasant Street home. The discovery caused neighbor Ben Holsen, the host of GO 96.3's morning show, to do a double-take.

Sure enough, atop the flagpole behind Walter's abode fluttered the red, black, and white German War Ensign flag of the Third Reich, which was used by Nazi forces until the end of World War II in 1945.

"The most important things for me are community and neighborhood," Holsen says. "That flag is the most hateful flag a person could put up. He's got Jewish neighbors who told me they were terrified because of that flag."

"I can't have that in my neighborhood. It's not what this neighborhood is about. It's not what Minnesota is about. My grandfathers fought in World War II so this wouldn't be a thing. The least I could do was make a couple of phone calls."

After Lauderdale officials told him fly-

ing the flag wasn't illegal, Holsen took to Facebook, writing, "So... my neighbor began flying his Nazi flag this week. The city hall administration isn't willing to do anything. My Jewish neighbors are afraid. I'm disgusted. Any ideas how to make this stop?"

Holsen was inundated with messages asking for the perp's address. WCCO-TV caught wind of the story, dispatching a reporter, whose interview request received a stone-cold response from Walter. He had no comment.

Holsen returned from work on Friday a little bit before lunchtime. His homecoming yielded a welcome surprise. Walter's Nazi flag no longer flew. The flagpole was gone too. Holsen suspects stealth

anti-Nazis may have had something to do with it.

But that's not the case, according to Walter. In order to remove the flag, he tells City Pages, the entire flagpole had to come down.

"I'm not no Neo-Nazi," says Walter, who styles himself a history buff. "I just like the design of the flag, the colors, the pattern. I took it all down because of the [WCCO-TV] story. I didn't want any more headaches."

Asked if the swastika flag would adorn in his backyard in the future, Walter said, "Maybe. But at this point, I don't know."

-CORY ZUROWSKI

"I can't have that in my neighborhood."

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The Trump-Bachmann tapes

An evangelical summit of the great minds of our time

Donald Trump recently brought on a team of evangelical "spiritual advisers" to assist his campaign. Among these luminaries was former Minnesota Congresswoman Michele Bachmann. A transcript of their phone call:

Michele Bachmann: Hello?

Donald Trump: Michele, Donald Trump. Delighted to be speaking to me.

Bachmann: Good morning, Mr. Trump! I didn't expect your call!

Trump: I didn't call. I have people for that. It has nothing to do with the size of my fingers. I'm excellent at dialing. Tremendous.

Bachmann: The telephone is proof of God's everlasting love.

Trump: Yeah. Right. Okay, I need your help. I don't like asking for help. I can do anything better than anyone. Including asking for help. But I need these Jesus people to vote for Trump.

Bachmann: You know, Donald, initially I was a fan of Ted Cruz, a great, God-fearing Christian. He seems absolutely terrified of God.

Trump: He should've been afraid of me. The only thing that scared me was his wife. *Yeeesh*. A total mutt. A 6 on a good day. I almost felt bad for him. Almost. Same with Rubio. What a wimp. I smoked him like a Cuban cigar. Cigars love me.

Bachmann: I thought you couldn't get Cuban —

Trump: You can if you've got a special exemption signed by Ronald Reagan. Ronnie adored me. Looked up to me.

He was the "Great Communicator." I'm better. The greatest communicator. But my words — and let me tell you, I've got all the most beautiful words — are too much for these people in Flyover Country. Where you from again?

Bachmann: Minnesoota! But I was born in Iowa!

Trump: A lovely state. Corn.

Bachmann: Yes! Corn!

Trump: Believe me, I make a ton of money off corn futures. On paper I own

it's too deep for these Jesus weirdos. I need someone on their level. Quite low. I need my message translated by a simpleton, Michele. Like you.

Bachmann: I think I understand what you're saying.

Trump: Michele, this is a great honor for you. Go out and talk to them about God. And me. Mostly me.

Bachmann: He is the one true God, and through him all things are possible. Only through pure, unwavering faith can we be saved from eternal damnation.

Trump: Yeah, crap like that. Perfect.

Bachmann: The non-believers and the unrepentant sinners will be condemned, cast into the lake of fire to burn for all time with the seven-headed Beast.

Trump: Whoa. Let's not blow our wad. Save some for the farmers. These rubes are already with me on the Muslim thing. They love me.

Bachmann: Islamic terrorism is a threat to the everlasting Kingdom of Israel.

Trump: Nobody loves Israel more than me. I had Jew lawyers do all my divorces. The Jews are *yuuuuge* fans.

Bachmann: The Israelites must be gathered in their homeland to bring about the final battle with evil. The end times are nearly upon us.

Trump: We haven't reached the convention, but I see your point. We are getting down to the home stretch. What I need is for you to tell your flock of... is it seagulls?

Bachmann: Sheep?

Trump: Sheep. At Wharton — I was



Mike Mullen

top of my class — they taught you can only skin a sheep once. But I know I could do it twice. At least twice. Tell the sheep to vote Trump, and make America great again! And to buy some of those hats. Those are marvelous hats. We're making a killing on them.

Bachmann: Hats!

Trump: Tremendous. I knew this would work. I've got enough going on these days, with my schedule. I mean, Jesus.

Bachmann: I love Jesus.

Trump: Nice guy. I heard about what happened to him. Sad. It's like I told John McCain — don't get caught in the first place. If it was me I'd've said, "Hey, Pontius, guess what? You're the one getting on that cross, not me. And I'm gonna make you build it."

Bachmann: We must always be faithful to the prophet.

Trump: No one loves the profit more than me. We do very well at the Trump Organization. Billions.

Bachmann: God bless America.

Trump: And me too. ☺

These people have two cows and a Bible, for chrissakes.

most of Iowa. But those people, they see a guy like me, they get intimidated. I'm handsome. I'm rich. And I'm smarter. The smartest. These people have two cows and a Bible, for chrissakes. My suit's worth more than their ugly children will make in their whole lives.

Bachmann: The Bible is all we need.

Trump: Sure, good book.

Bachmann: The good book.

Trump: Have you read *The Art of the Deal*? Now that's a book. It's like the Bible, but for smart people. Outstanding. But

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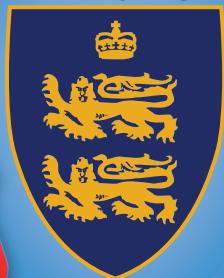
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O

n a January afternoon, the Luxton Park Recreation Center reverberates with the footsteps of children just released from school. The staccato

slap of basketballs in the gymnasium reaches through the walls of a meeting room above.

There, a hodgepodge band of residents from the adjacent Glendale housing projects sit opposite their landlords: three executives from the Minneapolis Public Housing Authority. They're all a little tired and tense in the jaw.

Michelle Montbriand crosses her arms as she peers down the bridge of her nose at the execs.

"I don't even know where to start," she says with a deep sigh. "I have so many things going through my head right now. I'm just... I'm just.... Bear with me. I'm being really nice. I'm not gonna yell, or holler, or anything else."

Montbriand was a cook and single mom never able to afford her own place until Glendale offered her a one-bedroom townhouse 14 years ago. When arthritis forced her into early retirement, her job became raising grandchildren while their parents worked. She climbs to her feet and lifts a plastic bucket from under the table.

"You have stopped bringing in people to bait for mice and roaches," Montbriand declares in the slow, over-restrained tone of one trying to suppress more volatile emotions. "In my pantry, I would like everyone to see here, we have mice piss."

She cracks the lid of the bucket. A nostril-searing stench invades the room. Inside is a pile of tattered index cards, stained with yellowish blots.

"These are all my recipes that they have shredded. Shred-ded."

Alarm crosses housing manager Mary Boler's face. She raises a hand to her nose. "Michelle, this is horrible, I agree," she tries to interject.

"Hold on," Montbriand persists. "I have been going through this since 2014. I have complained. I have put in work orders. I sweep. I take out all this and wipe it off. And I should not have to go through this."

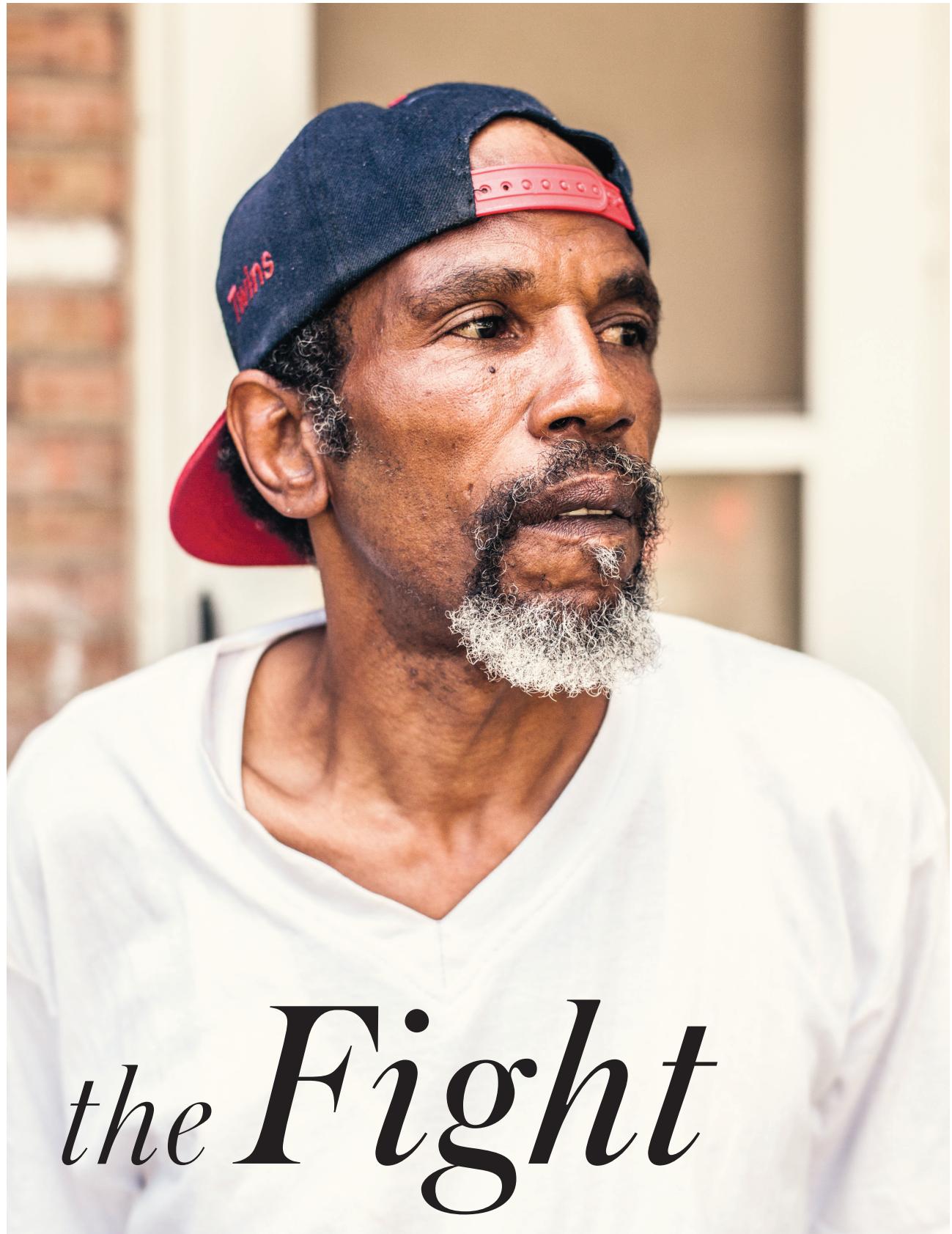
"I agree, I agree," Boler echoes. "Can I say something?"

"No. I'm not done." Montbriand holds the bucket across the table like an offering. "Because that's what I found in my pantry. Smell it. Take it out."

Boler recoils, murmuring that she can smell fine from her seat.

Montbriand's frustration was built from years of living with relentless infestation.

BY SUSAN DU



the *Fight*

OVER THE HOUSING PROJECT THAT SITS ON GOLD

COLIN MICHAEL SIMMONS

There are feces in her pantry, in her food, in her drawers where she keeps the coloring books and crafts of her grandchildren. Her cupboards are a crosshatch of pulp from the rodents' constant chewing.

It used to be that the housing authority would deploy workers to spray for cockroaches and bait for mice every six months. Even if homes were pest-free, workers sprayed proactively.

James Young, originally from north Philadelphia, has been a Glendale tenant for 14 years.



COLIN MICHAEL SIMMONS

But they haven't been around for about four years now, Montbriand says. These days, maintenance staff rations her strips of cardboard slathered with glue, which she folds into mouse traps to line the kitchen walls. The traps look like they came from a dollar store. They don't work.

For families in Glendale's sprawling 15 acres, there is a shared sense that the housing authority's increasing indifference is leading to wholesale deterioration of the neighborhood. Their 184 townhomes share patterns of decay: mold in the bathrooms, blinds that are falling apart, holes in the walls and cracks in the doors, stoves that leak gas, and basements prone to flooding.

Everything seems broken at Glendale. It's almost as if the housing authority is purposely letting the place go.

"If you were a private landlord, and you were getting a complaint of water coming into the building, you would get fined so fast by the city," says state Rep. Phyllis Kahn, who lives a block away.

"And the plot," she accuses housing officials, "is that the decay of Glendale has been due to the neglect, so that you could make a stronger argument for tearing it down."

An island in a storm of change

Glendale Townhomes is Minneapolis' oldest public housing complex, the only one reserved for families. It is burrowed in Prospect Park, a high-end neighborhood in southeast Minneapolis that stretches between the University of Minnesota and St. Paul.

In 1952, when Glendale was built with the blessing of the wealthy homeowners

associations, architects made a special effort to depart from the claustrophobic, cellblock tenements of the past. Each of its 28 structures is a stand of eight little townhomes with their own stoops, yards, and basements.

The first to arrive were G.I.s starting families. Then came black families migrating from the South during the Civil Rights Era. In the 1970s, America's Hmong and Lao allies in the Vietnam War sought refuge here, fleeing communist persecution back home. Somalis escaping civil war joined the mix

student condos, private developers have pledged a billion dollars to transform 100 acres of industrial wasteland nearby into a garbage-powered utopia, replete with urban farming, high-density housing, and retail centers with the potential to create 7,000 new jobs.

In this midst of this renaissance, the land on which Glendale sits has become gold.

In 2013, the Minneapolis Housing Authority broached the idea of demolition. It was armed with a study by the university, which showed it possible to increase Glendale's density six-fold by converting it into a glossy, 21st-century mid-rise apartment complex that could attract wealthy renters.

Glendale wasn't getting any younger, execs argued. And they couldn't maintain it at a respectful level for much longer.

Nor could the authority afford to redevelop Glendale on its own. It would need to sell the project to private interests while striking a deal to preserve the same number of low-income units.

Yet there were no assurances that the people now living there would be allowed to return once the dust settled.

"We see that if Glendale goes, it will change our community dramatically," says Joe Ring, a Prospect Park resident since 1976 who works for the neighborhood association's historic preservation committee. "They have a large presence in our community school. They bring balance and create a point of awareness of other people in the world, and other economic backgrounds. It's a wonderful thing to be able to have that racial, religious, economic mix, and Glendale has proven to be a very, very successful undertaking."

A blindsight hit

Adan Yusuf is hard to miss. The diminutive single mother is known as a force for unifying Glendale's Babel of residents.

Glendale currently houses about 600 low-income people, many of whom are kids attending Pratt Elementary School.

In crowded gatherings in Luxton Park, she relays the Housing Authority's plans in Oromo, English, and Somali. When the Hmong aunties drop in, she slows her lightning cadence to help them understand.

Half her work is listening, collecting a mental tally of the difficulties in residents' lives. Every winter since 2010, when the housing authority fixed thermostats so that they can't be turned above 72 degrees, tenants have been freezing. They swaddle themselves in comforters at the dinner table. Their children catch colds shivering in frosty bedrooms that never seem to fill with warmth.

Calls for maintenance often end with curt confirmation: Because the thermostats indisputably read 72, residents are probably just too sensitive to Minnesota's winters.

The real problem is insulation. Tenants use duct tape in place of broken weather stripping and to seal antiquated peepholes in their doors. Many use space heaters, paying a surcharge for the extra electricity usage.

Last winter, university researchers collected data from two units over a two-week period. One home averaged 65 degrees, the other 59.

The family in the latter unit kept open pots of water boiling on the stove in order to keep warm. When temps dipped below freezing, the children were sent to stay with relatives.

City law says landlords must keep apartments above 68 degrees in the winter. The city, however, has no jurisdiction over the Minneapolis Public Housing Authority.

Yusuf takes these stories personally. She's among the leaders of Defend Glendale, a residents group organized against the

redevelopment. An unexpected tenacity in dealing with their landlords has marked her as a first-rate nuisance in their eyes.

The dislike is mutual. Yusuf regards the housing authority as a shroud of stunts and schemes, bent on selling out Glendale for profit. She points to a contract with the development firm Sherman Associates to underwrite Glendale's demolition. Housing board chair F. Clayton Tyler is married to Sherman lobbyist Jackie Cherryhomes.

The roots of distrust run deep. In the spring of 2014, Yusuf was working as an advocate for Somali students in Minneapolis Public Schools, helping them enroll in advanced courses and ask for support from teachers. She was blissfully detached from Glendale politics.

While canvassing with an armful of flyers in Prospect Park one day, she was drawn into conversation with a woman who'd heard about the proposal to demolish Glendale. They're going to tear it down and build new homes, the woman said. They won't say where they're taking the people.

Yusuf was dumbfounded, certain that nobody at Glendale had heard.

The housing authority's Carlson denies leaving residents in the dark. In 2013, when he initially brought the idea of redevelopment to the Prospect Park Association, representatives from the townhomes were present as well.



COLIN MICHAEL SIMMONS

At the time, Glendale had an active resident council, funded by the federal Department of Housing and Urban Development (HUD) to encourage tenant engagement. The then-president of the council supported the plan, Carlson says. It was his responsibility to share this knowledge with neighbors.

But the council dissolved, Carlson says. The lapse contributed to misunderstandings.

Ring remembers it differently. He believes that the council president was evicted before redevelopment talks began. "It would be very safe to say that it was pretty much a shock for Glendale. They got blindsided,

The first families to settle in Glendale were G.I.s. Then came African American migrant workers from the South, followed by Southeast Asian and East African refugees.

in my opinion."

Roosevelt's grace is dead

The idea was to sell Glendale through a polarizing federal program called Rental Assistance Demonstration.

Since the 1970s, HUD has nervously watched Congressional funding for public housing decline. The big thinking and big spending on social welfare sparked by Franklin Roosevelt had all but vanished by the 1990s.

Housing projects across the country began to crumble. Minneapolis felt the strain. In 2014, the housing authority hired Miller Hanson Partners as a building inspection consultant, to check Glendale's physical health. Miller Hanson came back with bleak news: The townhomes faced a grim \$15 million in needed repairs. Boilers need to be replaced, pipes mended, antiquated ventilation systems exhumed.

The tab could grow to \$27 million over 20 years if the problems weren't addressed.

At the same time, Minneapolis' allowance from the feds has stagnated at about \$10 million, spread across an aging stock

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of 42 high rises and 753 scattered sites. That's left a roughly \$100 million shortfall for adequate upkeep.

Flirting with privatization was a difficult, desperate decision, says project manager Tim Gaetz. But it comes with the encouragement of HUD.

The plan called for private developers to raze the 184 townhomes and construct up to 550 new apartments. A number of units would be reserved for tenants with Section 8 low-income vouchers.

Section 8 residents pay 30 percent of their income toward rent, the same as public housing. But instead of families all of the same economic stripe, these apartments would be filled with tenants across a spectrum of wealth.

Glendale was especially ripe for sale because its repairs are the costliest, Gaetz says. And because of its low density, it's the only site with the potential to expand the number of affordable units — giving more families on Minneapolis' 6,000-strong waiting list a better shot at a home.

In April 2015, the housing authority tried to make its case before an audience of residents. Their reaction was emphatic revulsion. Redevelopment meant that residents would have to vacate.

The authority offered them Section 8 vouchers to seek places elsewhere during construction. Residents countered that few Minneapolis landlords accept Section 8. Once displaced from Glendale, they would be forced to far-flung suburbs, leagues away from jobs and their children's schools.

Convinced the housing authority had not fully considered this disruption, Councilman Cam Gordon, whose ward includes Glendale, pushed to place a one-year moratorium on the idea.

Residents had made themselves clear.

A vain exercise in noncooperation

Cowed, the housing authority scrapped its plans and returned in January with

While the housing authority wants to redevelop Glendale to preserve it for the future, there is no promise that all the current tenants would get to stay.

four new options. Three envisioned the transformation of the townhomes into dense, mixed-income housing. A final one spared the bulldozers by repairing the homes.

None included a sale to private developers, the housing authority insisted. Construction would be done in phases so residents could stay onsite. Rents would remain the same.

In theory, much of the funding would come from low-income housing tax credits. By investing in Glendale, companies like US Bank could earn tax deductions. Glendale would remain publicly owned, Boyd promised.

"The tax credits would go to an investor. That has nothing to do with ownership," he said.

But there's more public money available for new buildings than there is for rehab, making this plan the most expensive.

"It may be the most comfortable option for the people who are currently living there," Boyd says, "but we've had people live there since 1952, thousands of people who have cycled through. I can appreciate that Glendale residents are looking at their most immediate need, but the agency has a responsibility to make sure there's subsidized housing for families well into the future."

The housing authority asked Yusuf and Montbriand to coordinate information sessions at Luxton Park. It turned out to be a vain exercise in noncooperation.

Yusuf and Montbriand laid out a list of urgent maintenance needs — things they'd repeated ad nauseum for two years. They were not interested in discussing grand visions while so little was being done to alleviate residents' mounting discomfort.



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Yusuf translated for Said Ali as he described the exposed circuitry peeking out of a broken electrical socket in his townhouse. It isn't safe for his children, Ali said. That hole in the wall was there when he moved in, six years ago, and maintenance hasn't done anything about it.

The other night, there was no heat, Ali went on. The furnace hummed for only a few minutes. The heat never reaches up the stairs. The vents kick out a stale, dusty odor. His six-year-old autistic son has pneumonia.

Montbriand spoke of an ominous column of heat running from floor to ceiling above her furnace, which forbade her from touching the wall.

Boler instantly piped up. "Oh Michelle, that was your unit?" she asked, wide-eyed. "I didn't realize you were talking about your unit." Boler promised to personally ensure that someone was sent to take care of it.

She had no promises of instant maintenance for Ali. The significance wasn't lost on the Glendale side. Montbriand is a confrontational white woman. Ali is Somali and communicates in halting sentences that must be translated.

While residents railed on about neglect, accusing the authority of exploiting east

African residents by telling them that they needed to pay for lightbulbs and paint jobs that the white residents received for free, housing executives sent Gordon sidelong glances that seemed to say: Do you see now how difficult they are?

Nothing was accomplished.

"We had ensured that there would be public ownership. We had ensured that there would be no relocation off-site. We had ensured that MPHA would manage," Boyd later reflected. "It seemed to me that we addressed virtually all the concerns except one, and that was there was an increase in density in three of the four options. At least

"Glendale is for the needy, not for the greedy."

a couple folks from the Glendale side said we don't wanna consider higher density, we just want rehab, and that's all we want."

Nor is there some plot to line the purse of Sherman Associates, Boyd insists. HUD spokeswoman Gina Rodriguez confirms that

the contracts are above-board because they weren't funded by public-housing dollars.

"There's nothing shady about this at all," Boyd says.

Life isn't always grander in Chaska

Key to Glendale's distrust: Residents don't believe the agency will follow through on promises laid out in a bullet-point PowerPoint presentation.

They requested financial details in January. Five months later, after assurances that the reports will be done one week, then the next, the housing authority had nothing to show.

Without protections written in stone, residents believe there's always a chance they'll be jettisoned. That's what happened at Heritage Park.

In 1992, the NAACP and 14 families sued the housing authority, accusing it of perpetuating segregation. Prevailing wisdom of the era said that concentrated poverty trapped the poor in a mindset where they could never succeed. The housing authority eventually agreed to break up Heritage, a project in north Minneapolis, and sprinkle low-income families around more evenly, including sending some to the suburbs.

The housing authority would go on to demolish the Sumner Field, Glenwood, Lyndale, and Olson projects, a total of 770 units. Families were given Section 8 vouchers.

In 1997, Ethrophic Burnett was 26 years old, recently evicted from the Robert Taylor homes in Chicago when the two-mile constellation of 28 high rises was demolished to rubble. She evacuated to Minneapolis.

The single mother discovered the leap from poverty wasn't easy. She was unable to afford rent here, so she applied for a home at Heritage. After years on the waiting list, she was approved just as Heritage was about to be demolished. The housing authority offered her a place in Chaska instead.

The mayor sent a welcoming committee. Burnett and her children were among the first African American families to settle in Chaska. Her son was thought to be the first black baby delivered at Ridgeview Medical Center.

For the next year, the family couch-surfed with friends and family in the city during the week, then returned to Chaska on weekends. Burnett's eldest daughter still attended school in Minneapolis. Burnett couldn't afford the gas for the daily drive to her job at Urban Homeworks, a nonprofit that reconstructs foreclosed and condemned properties. Their church and their community remained in north Minneapolis.

They stayed in Chaska for 12 years, proof that planting poor people of color in white, affluent suburbs could actually increase their burden.

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"They tried to say we did good by living in an all-white neighborhood, but they don't understand the struggle that I went through," she reflects.

For years Burnett yearned for a return to Minneapolis. When reconstruction was completed at Heritage, transforming it into a modern, open-air neighborhood of duplexes, townhomes, and garden apartments, she asked to transfer back to the city. The housing agency declined. Burnett already had a stable apartment that suited her fine.

Eventually, she saved up enough money to buy a house in north Minneapolis.

"You're put in this place you know nothing about. You know nothing about the school system. You know nothing about the transportation system. You know nothing about the community. The food and the culture's totally different. I was constantly being pulled over. If something came up at school my daughter's locker was always the first locker they searched. I went through all that. I look at it as just life."

Needy v. greedy

On March 30, residents protested in City Hall, chanting "Glendale is for the needy, not for the greedy." They marched into the council chambers to speak their piece.

Across the street, Hennepin County Attorney Mike Freeman was announcing that he would not press charges in the Jamar Clark case. Protests followed the remainder of the day. Glendale was drowned out.

Rep. Kahn and her counterpart in the Senate, Kari Dziedzic (DFL-Minneapolis), introduced a bill to allocate a \$5 million slice of Minnesota's surplus for Glendale repairs. Like a lot of other bills, it did not budge.

In June, after months of silence, the housing authority finally produced details on its four options for renovating Glendale. Funding would come from low income housing tax credits and the conversion of Glendale's 184 public housing units to Section 8, which comes with larger subsidies from the feds. Also built would be hundreds of new market-rate apartments, rented at a steep \$1,500 a month to bring fresh revenue to the entire complex.

The plans are a long shot. The Minneapolis housing authority has never tried to own and manage a mixture of Section 8 and market-rate apartments before, and examples from elsewhere in the country are extremely rare.

Glendale would also have to be accepted into an experimental HUD program that converts public housing to Section 8. The program is competitive, and Glendale would need to prove it could attract wealthy enough renters to subsidize the rest.

If tax credits are used to raise construction money, that means private, for-profit investors will own most of Glendale, says Jack Caan of the Housing Justice Center.

The housing authority could still maintain control, but this might not be enough to appease residents, whose misgivings bubble readily.

"I know that Glendale residents are concerned about privatization," Caan says. "But it could be a virtually meaningless change, because if you have the same entity controlling the building and managing the units, what's the difference?"

Still, breaking ground could take years. Nothing is certain.

Meanwhile, living conditions continue to worsen, though the dilapidation isn't so obvious now that it's summer. At the

height of Ramadan in mid-June, the river of life flowing through the neighborhood slowed to a reflective trickle.

The threat of redevelopment still lingers in Said Ali's mind. Glendale's rolling green laws gleam under the late afternoon sun. This is what he likes, having a house on the ground and a porch where he can greet his neighbors.

Ali has lived in public high rises before, with neighbors he never saw, only heard, throwing parties behind closed doors. His worst memories are of the nights when unexplained alarms would wake the children. Everyone would pour down

emergency stairs because the elevators were closed, only to stand outside until they were told to go back.

There were people who drank a lot, strangers who lurked outside. It's not a safe environment for kids, Ali says. For his autistic son, cramped spaces are torture, not like the spacious townhomes of Glendale.

"Here, the families support each other and they're here for each other," Ali says.

Those with cars help those without run errands and buy groceries. Parents who work find willing babysitters across the street. "We want them to repair our homes, and that's all we want them to do." **EP**

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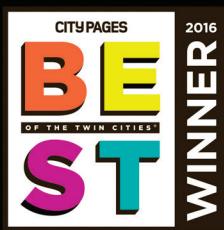
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TONY NELSON

BY MECCA BOS

A decade ago, Italian farmhouse cooking captured the American food porn imagination like, well, porn. Golden-hued images of impeccably renovated Tuscan farmhouses were the Food & Wine set's wet dream. The vineyards tumbling beyond the kitchen windows. The granite center islands with centerpieces brimming with just-picked lemons. The wine.

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dential neighborhood near Cedar Avenue and Minnehaha Parkway for a miniature yet ultra-satisfying plunge into that food-porn fantasy. You don't get to live there, but you can dine to jeans-unbuttoning levels, which is almost the same thing.

The cooking is familiar and comforting without swaying way over into red sauce territory the way that similarly comforting, but more cheeky and more southern Italian Mucci's in St. Paul does.

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It's no accident. Eric Carrara, who owns I.E. with his wife, Vanessa, grew up in the "Cossetta's of my hometown," an Erie, Pennsylvania institution called Serafini's.

"My grandfather literally bought it so we could have Sunday family dinner," says Carrara. "And since 1921, it's been the weekly Italian dinner table of his (and our) dreams. Thirty uncles and cousins and grandpas at the long wooden table, complete with a lot of arguing."

So it's not too much to say this has always been Carrara's destiny. But not before putting in a ton of research at D'Amico & Partners, Zelo, and Broders'. He and Vanessa (who he proposed to in Cinque Terre, naturally) researched spaces for five years before finally landing in a former Carbone's Pizzeria on Cedar Avenue. (Carrara tells us they have also purchased the building next door, though he was mum about future plans.) At long last they present to you their life-long dream.

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TONY NELSON

their own little main course), and nearly a dozen fresh pastas that rival any fresh pastas in town. If you've got any room after that, turn to main courses, which lean heavily on roasted and braised meat.

Start with foundational things like a trio of Roman meatballs, springy, light, and filled with all the umami of pork, veal, and beef, drenched in a blanket of red sauce that's as rich and serious as velvet. Or a perfect little pot of mussels, bathing in house-made Limoncello and butter, punched up with grilled lemon leaves.

Even a seemingly sleeper choice of tomato soup proves provocative, lipstick red, and garden fresh, tarted up with fresh Parmesan and mascarpone.

From here, meander over to the pasta section, where shapes and colors festoon plates like party confetti. Squid-ink spaghetti with clams, uni butter, and bottarga (salted, cured fish roe) is black as a night sky and squiggly like something out of a surrealist painting.

Gemelli with sorrel pesto and ricotta is its opposite, grasshopper green tubes of springtime crowned with a billow of goat milk ricotta. Baked gorganelli brings muscle to the menu: It's big, heavy, cheesy, meatball, and bold.

Order the 600-day dried prosciutto and imported burrata cheese, with long planks of grilled bread, the whole drama arriving on the cross section of a tree trunk. Place it next to a bottle of wine (the list is exclusively Italian and the sommeliers are attentive and approachable), and you're staring at a breathtaking cover of *Architectural Digest*.

Pan-fried artichoke ravioli consists of dreamy puffs of pasta, infused with airy ricotta and lemon. Dry-rubbed beef short ribs are braised in porcini mushrooms and pine nut agrodolce (Italian sweet and sour sauce) until quivering. An impossibly hulk-

ing portion fit for sharing with the table is just \$22.

Chef Stephanie Miller, formerly of Piccolo and Heartland, is an absolute powerhouse, changing this 30-item menu (plus separate bar and brunch menus) as often as every two weeks. Many of the dishes listed here may not even be available when you visit. But fear not. Other mighty ones will take their place.

It's not a perfect restaurant. We had some real clunkers, including a ceviche that didn't spend enough time in its citrus broth, rendering it all but raw when it hit the table. A housemade sausage was a study in "just because you can do something doesn't mean you should." A braised porchetta bruschetta was dry and boring and felt like a throwaway for such an otherwise accomplished kitchen.

But it was a challenge to find things not to like.

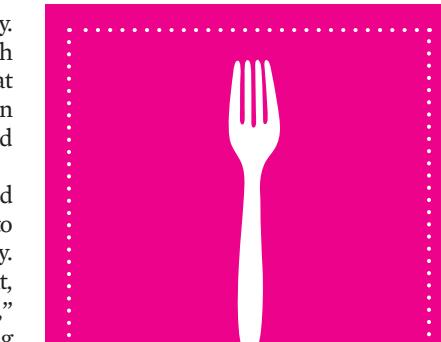
The neighborhood seems to feel similarly. The place is almost always clamoring with crowds, and our only knock against that casual, farmhouse-style space is that it can get noisy. Really noisy, like that extended Italian family table.

But nobody seems to mind. While the food is great (really great), the place is designed to be a gathering space, as it would be in Italy.

"In Italy, when you walk into a restaurant, they're not talking about food offerings," says Carrara. "It's about quality, enjoying what's around you, and relaxing and being together with family. And then, when you bite into the food, you say, 'Wow.'"

But why such an unassuming name? He says he waited six years to claim the domain.

"It had to be as simple as possible. It goes back to our values. I.E. is not about us. It's about the people at the table."

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REVEAL PARTY

#AtTheWalker

Performing Arts Season Reveal Party

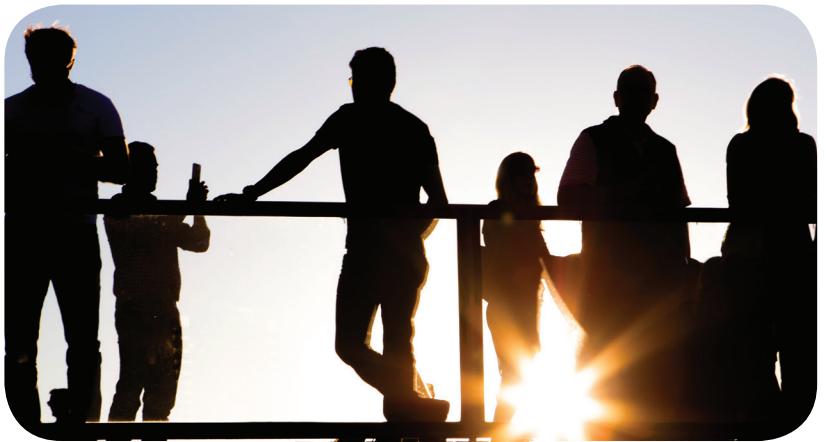
Thursday, July 14 5:30 – 8:30 pm

Season Announcement begins at 6 pm

walkerart.org/stage

Join curator Philip Bither as he unveils the 2016–2017 Performing Arts season and shares stories about bringing the best theater, music, dance, and performance to the Walker. Get the scoop at this inside/outside celebration.

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A LIST

FRIDAY Palabras Project kicks off at Park Square **P. 27**

SATURDAY Dragon Fest celebrates in St. Paul **P. 28**

SUNDAY Open Streets takes over downtown **P. 29**



WEDNESDAY 7/6

COMEDY

ALLEN STRICKLAND WILLIAMS

ACME COMEDY CO.

"The way I started doing comedy was doing a lot of one-liners, set-up punchline, and misdirection," says Allen Strickland Williams. "There are a lot of advantages to that. It plays well on TV,

and I think that's why I've gotten a few opportunities." As he started to hit the road and perform longer sets in clubs, however, he realized that he would have to expand a bit. "Even people that love set-up punchline jokes don't want to hear an hour of that," he notes. The way he comes up with jokes has changed a bit as well. "Most jokes I write definitely come from someone saying something, or seeing a sign on a building and my

brain just filling in what would make that funny." But that also extends to situations he finds himself in. "I've gotten a lot better at recognizing those and thinking, 'I bet people could relate to this.'" At the core, he is still an adept joke writer with a set that builds off his stage persona, with some audience interaction and a few longer bits. "On TV, you get in and get out. In a comedy club, you get to know the audience and they get to know you." 18+. \$15-\$18. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

THEATER

GEORGE

BEDLAM THEATRE LOWERTOWN

Oh, England. We've been BFFs for so long that it's hard to remember that at one time we were at war with you. However, your recent Brexit has stirred our memory, so let's take a visit back in time to the dramatic events of our revolution from your tyranny. In *George*, written by Joey Hamburger and directed by Michael Hugh Torsch, Sheep Theater takes a few liberties with facts, creating an alternative history of hijinks thrust into motion when Thomas Jefferson and John Hancock accidentally kill George Washington. They'll have to cover their tracks in order to beat the British, King George, and sneaky snake Benedict Arnold. \$10-\$15. 7:30 p.m. Wednesdays through Fridays. 213 E. Fourth St., St Paul; 651-209-0597. **Through July 16 —SHEILA REGAN**

COMEDY

KATE QUIGLEY

RICK BRONSON'S HOUSE OF COMEDY

"I think of myself as a comic first," says Kate Quigley. "That's probably because comedy is what I'm most passionate about and is my favorite part of the job." Indeed, she is probably more widely recognized as the host of *Undercover* on the Playboy Channel. Those who have seen comedy clips of her on YouTube might be a bit confused about her live set, as the top result is her performing in a bikini. That was a one-off thing, she

insists. "When I started doing standup, I was also doing a lot of fitness modeling, so my social media was half funny, half fitness." Some folks suggested she should pick a direction, which she thought was silly. "Why do you have to choose?" So, a little miffed, she took to wearing a bikini everywhere she went, and gained quite a few followers on social media. Then, at the behest of fellow comic Erik Griffin, she did standup in a bikini. "We did it as part of an onstage pool party at the Ontario Improv in California," she explains. "We had a small pool up there, and we brought people onstage and interviewed them. Then I did my set, and just stayed in the bikini." She simply wanted to prove a point. "Yeah, I don't do it all the time," she laughs. 18+, 21+ later shows. \$15-\$22. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 and 9:30 p.m. Saturday; 7 p.m. Sunday. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

THURSDAY 7/7

FOOD

PIZZA FARM AT THE FOOD BUILDING

FOOD BUILDING

How are you getting your pizza these days? While many order their pies from the couch, or by the slice at late-night establishments, some adventurous diners are taking road trips out to farms in rural Minnesota and Wisconsin, where the fresh pizza is abundant. Does that sound like too much work? Well, the Food Building in northeast Minneapolis is becoming a pizza farm this Thursday evening, so you can experience the joys without wrecking your gas budget. In the true spirit of the Food Building, various businesses will team up to bring you delicious treats as you picnic outside on the grass. Pies will be made via Northern Fires Pizza's oven, and feature a crust from Bakers' Field Flour & Bread, fresh mozzarella from the Lone Grazer Creamery, and salumi from Red Table

CONTINUED ON PAGE 25 ▶

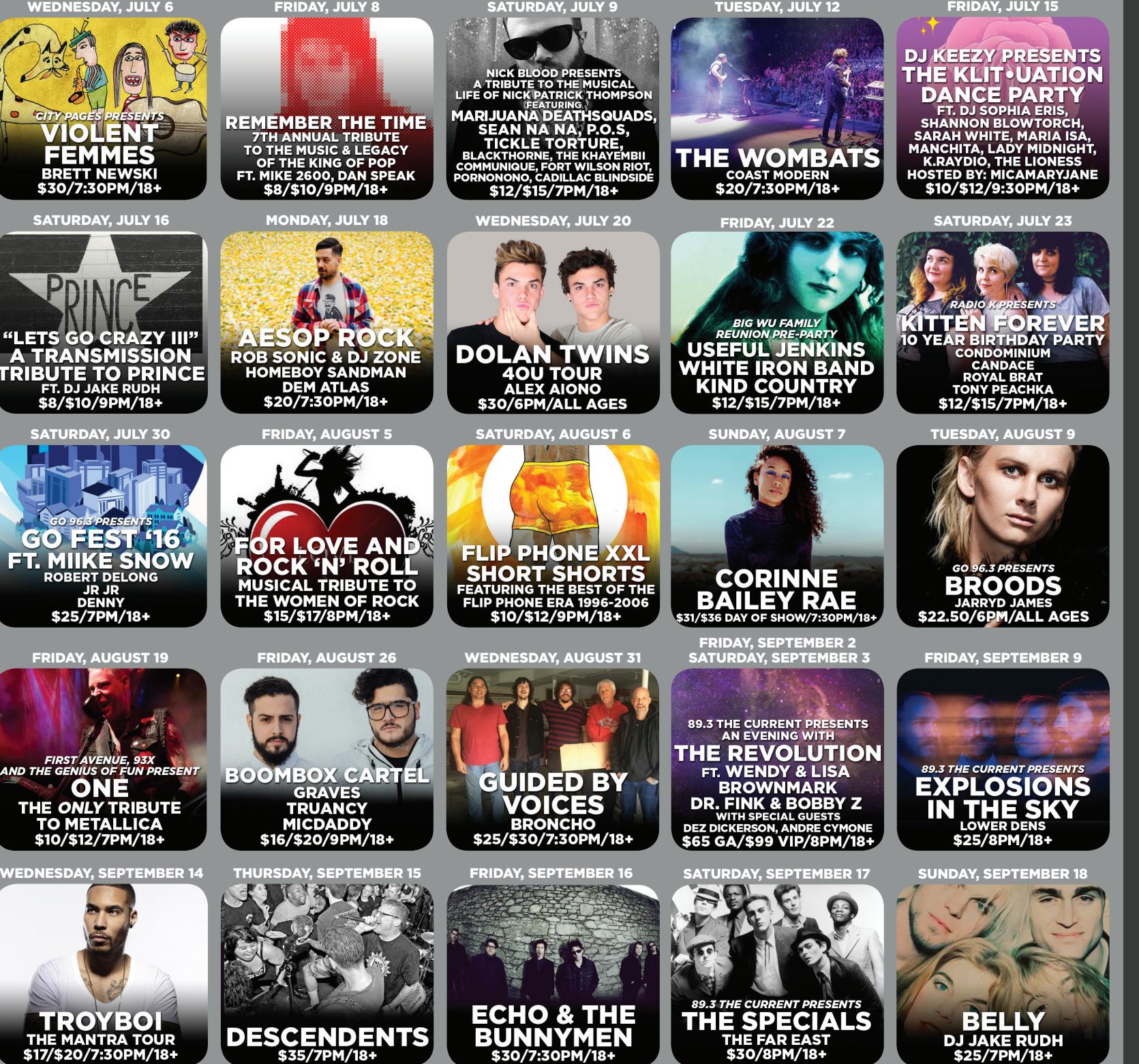


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 9/27 YOUNG THE GIANT - HOME OF THE STRANGE TOUR w/ RA RA RIOT 18+
 9/28 LOCAL NATIVES w/ CHARLOTTE DAY WILSON 18+
 9/29 THE FAINT w/ GANG OF FOUR 18+
 10/05 SHOVELS & ROPE w/ MATTHEW LOGAN VASQUEZ (OF DELTA SPIRIT) 18+
 10/06 MARIAN HILL: ACT ONE TOUR w/ VÉRITÉ, SHAED 18+
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 10/09 BOYCE AVENUE BE SOMEBODY WORLD TOUR ALL AGES
 10/10 OPETH: SORCERESS WORLD TOUR w/ THE SWORD 18+
 10/11 JACK GARRATT 18+
 10/16 PHANTOGRAM 18+ [SOLD OUT]
 10/21 CLUTCH: PSYCHIC WARFARE WORLD TOUR 2016 w/ ZAKK SABBATH, KYNG 18+
 10/22 GROUPLOVE - THE BIG MESS TOUR w/ MUNA, DILLY DALLY 18+
 10/26 & 27 ST. PAUL & THE BROKEN BONES w/ DIANE COFFEE 18+
 10/30 AN EVENING WITH PETER HOOK & THE LIGHT, PERFORMING "SUBSTANCE" - JOY DIVISION & NEW ORDER w/ DJ JAKE RUDH (OF TRANSMISSION) 18+
 11/06 JAI WOLF 18+
 11/17 AARON LEWIS - THE SINNER TOUR 18+
 11/18 JAMES VINCENT McMORROW 18+

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 7/08 SECRET COLOURS 'FEED THE MACHINE' RELEASE SHOW w/ CHATHAM RISE, CHALK 18+
 7/09 FEAR OF MEN w/ PURO INSTINCT, WETTER 18+
 7/10 PHOEBE RYAN AND CARDIKNOX w/ SECRET WEAPONS 18+
 7/11 MARISSA NADLER w/ WREKMEISTER HARMONIES, MUSCLE AND MARROW 18+
 7/12 HOLY WHITE HOUNDS w/ THE UNLIKELY CANDIDATES, TABAH, WHISKEY ROCK 'N' ROLL CLUB 18+
 7/13 TINY DEATHS w/ RONIA, NICHOLAS L. PEREZ 18+
 7/14 PROPAGANDA AND MURS w/ JABEE 18+
 7/15 INTER ARMA w/ WITHERED, LUNGS 18+
 7/16 THE TWILIGHT HOURS w/ RED DAUGHTERS 18+
 7/17 SHEL w/ DAN RODRIGUEZ, SAVANNAH SMITH 18+
 7/19 MITSKI w/ JAPANESE BREAKFAST, JAY SOM 18+
 7/20 RAGING FYAH w/ DRED I DREAD 18+
 7/21 THE COATHANGERS w/ L.A. WITCH 18+
 7/22 BEAR HANDS w/ THE MOTH & THE FLAME 18+
 7/23 NAZEM & SPENCER JOLES VIDEO RELEASE PARTY AND NAZEM'S BIRTHDAY BASH w/ SOPHIA ERIS (OF GRRRL PRTY), SAINT LARON AND UNKNOWN CREATURES 18+
 7/24 CED LINUS w/ WAREHOUSE EYES, DEVATA DAUN, TALL PAUL, KAT, DJ J CUPID 18+
 7/25 MRS., THE FLORISTS, WRETCH, AND NOMENCLATURES 18+
 7/26 MOTHERS w/ INVISIBLE BOY 18+
 7/27 ELECTRIC WESTERN - THE INFAMOUS ROCK N ROLL AND SOUL DANCE PARTY 18+
 7/28 FRAEA w/ MOON & POLLUTION, SUNNYSIDE 18+
 7/29 TOYS THAT KILL w/ SHELLSHAG, BIRTHDAY SUITS,

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7/06 **THE MISANTHROPE**: ALBUM RELEASE W/ FLATWATER MISSISSIPPI, LUNA ROCKET TRIO 7:30PM
7/07 **WHATEVER FOREVER AND BUG FIX**: DUAL RELEASE SHOW W/ EGO DEATH, NAG CHAMPION 8PM
7/08 **ELECTRIC SIX** W/ IN THE WHALE 8PM
7/09 **TUNES 'N TOONS BRUNCH** CLASSIC CARTOONS + DJ'S SPINNING VINYL 10AM-3PM (NO COVER/ALL AGES)
7/09 **FRANKIE LEE** W/ HARVEY BENSON 8PM
7/10 **OUTLAW BRUNCH** FT. THE BOOTSTRAP FAMILY BAND 10AM-3PM (NO COVER/ALL AGES)
7/10 **TIN CAN GIN / AL SCORCH** W/ ELIZABETH GHANDOUR & THE HEIGHBURNERS 7PM
7/12 **BLACK LIPS** W/ CHAIN AND THE GANG 8PM
7/13 **GALLOWS BOUND / WHISKEYDICK** W/ TREVOR SENSOR 7:30PM
7/14 **RED MOUNTAIN / GLITTERATI (CD RELEASE) / AL CHURCH BAND** 7:30PM
7/15 **THE TWILIGHT HOURS** W/ BBGUN 8PM
7/16 **THE KARMA KICKS / SAINT PAUL MUDSTEPPERS** 8PM
7/17 **JAZZ BRUNCH** FT. JAMES BUCKLEY TRIO 10AM-3PM (NO COVER/ALL AGES)
7/20 **SPACE MONSTER / MAYFIELD (CD RELEASE) / FEED YOUR HEAD** 7:30PM
7/21 **COREY PALMER & LOVETRADE / HOLIDAE** 7:30PM
7/22 **NEW SOUND UNDERGROUND RELEASE PARTY** W/ SOAP, McNASTY BRASS BAND 7:30PM
7/23 **WE ARE THE WILLOWS** W/ MATTÄUS, FATHOM LANE 8PM
7/24 **GUIDED BY BRUNCH** FT. A GBV DJ SET BY JUSTIN FITTERMAN, A SCREENING OF 'SOME DRINKING IMPLIED', SPECIAL GBV GIVEAWAYS, AND MORE 10AM-3PM (NO COVER/ALL AGES)
7/27 **ON AN ON** W/ MARGARET, VAL SON 8PM
7/28 **JEREMY ENICK** W/ INTO IT. OVER IT. (SOLO ACOUSTIC) 7:30PM
7/29 **CORY BRANAN** W/ BRIAN DUNNE, JOSH TAERK 7:30PM

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A-LIST

Blanche DeBris
celebrates beer
at Last Mango.



COURTESY OF EVENT ORGANIZERS

CONTINUED FROM THURSDAY ▶

Meat Co. Able Seedhouse & Brewery will offer drinks to wash it all down, and Sweet Science Ice Cream will be serving cool scoops. Take-home pizza kits from the Draft Horse will be available, if you should desire an edible momento of your evening. Other makers at the Food Building will be offering samples as well. Pizzas will set you back \$9 to \$11 each. Free. 5 to 9 p.m. 1401 Marshall St. NE, Minneapolis; 612-545-5555. —JESSICA ARMBRUSTER

ART/GALLERY

BETWEEN MASS AND VOID

HENNES ART COMPANY SHOWROOM

Like his mentor, sculptor Paul T. Granlund (who worked with generations of students at Gustavus Adolphus College in St. Peter), Nicholas Legeros creates large works that appear almost airborne despite their volume. This exhibition pairs the two artists to illuminate the various ways in which Granlund inspired Legeros. Movement, weight, form, and materiality are among the commonalities, but the show also demonstrates how Legeros has successfully forged his own aesthetic and career. There will be an opening reception from 5 to 9 p.m. Thursday, July 7; 10 a.m. to 6 p.m. Friday and Saturday, 1220 Glenwood Ave. N., Minneapolis; 612-377-2630.

Through Saturday —CAMILLE LEFEVRE

COMEDY/LGBTQ

DIRTY THIRTY: A QUEER COMEDY SHOWCASE

THE SALOON

Fresh off the heels of Pride weekend, the best LGBTQ comedians from all

over Minneapolis (and surrounding areas) will come together for an all-star showcase this Thursday night. Jakey Emmert, a staple of the Twin Cities comedy scene and winner of Acme Comedy Co.'s Funniest Person Contest back in 2012, is the curator of the event, which will also serve as his own 30th birthday celebration. "Turning 30 absolutely terrifies me," he says. "I thought that if I could make a show about it, I would dread it less." Regardless of his motivations, the lineup is absolutely stacked, with standup comics including Sarah McPeck, Zidane Lockhart, and fellow Acme Funniest Person Contest winner John Thomas. Drag performers taking the stage include Christina Jackson, Harrie Bradshaw, and Drag Queen Game Night's B. Louise, who will serve as hostess for the festivities. There will be fabulous door prizes, with proceeds benefitting the Minnesota AIDS Project, so the gift giving at this party isn't just for the birthday boy. \$12/\$15 at the door. 7 p.m. 830 Hennepin Ave., Minneapolis; 612-332-0835. —PATRICK STRAIT

BEER/BURLESQUE

LAST MANGO IN ST. PAUL/ AL-STRAVAGANZA

SIDHE BREWING COMPANY/
MOUNDS THEATER

This Thursday, Sidhe Brewing is celebrating the release of a new beer with tantalizing burlesque. Last Mango in St. Paul is a fruity and light saison, and should be perfect for beating the summer heat. While you cool off with a pint, performers will be heating up the stage. The event will be hosted by the local

CONTINUED ON PAGE 27 ▶

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Strickland
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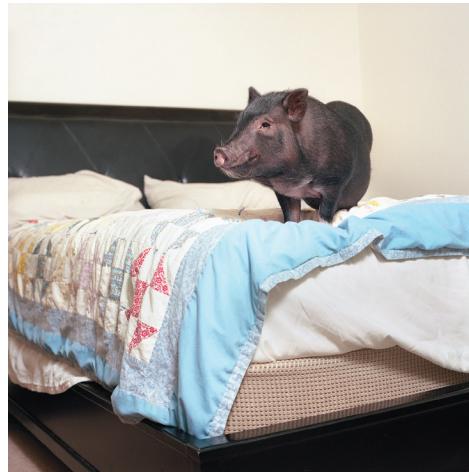
ART/GALLERY

PATTERN
RECOGNITION

ROSALUX GALLERY

After write-ups in *Slate*, *Wired*, and *Fast Company Design*, Areca Roe brings home the singular photographs that make up her book, *Housebroken*, with an exhibition of the images that sparked attention across the country. Featuring pictures of unusual pets in the homes they share with humans, Roe's series is at once idiosyncratic, anachronistic, just plain dumbfounding, and delightful.

In this show, she's paired with fellow Rosalux artist Bob Roscoe, an advocate of historic preservation who trains his camera lens on the patterns made by peeling layers of finish and paint. Perceptions and expectations will be blown away. There will be an opening reception from 7 to 10 p.m. Thursday, July 7. 1400 Van Buren St. NE, Minneapolis; 612-747-3942. **Through July 31** —CAMILLE LEFEVRE



ARECA ROE, DOZER

CONTINUED FROM THURSDAY ▶

Smokey Throbinson and Las Vegas' Blanche DeBris. Other performers giving tributes to brew include Babs Jamboree (Portland) and Lola Martinet (San Francisco), plus local luminaries Mona Montague, Pickles Kintaro, Barbara Gordon, and Holliedazzle. Then, on Friday and Saturday the crew will be heading over to Mounds Theater for two nights of Weird Al-themed shenanigans. Taking the stage will be Odessa Lil (San Francisco), Mistress Marla Spanx (San Francisco), and Pearl E Gates (San Francisco), among other entertainers both local and national. Friday's party will also include Weird Al trivia, while Saturday boasts a costume contest and a free screening of *UHF* after the show. \$5/\$7 at the door (\$15 VIP includes a pint of beer) Thursday; \$20-\$35 Friday and Saturday. 7:30 p.m. Thursday; 8 p.m. Friday and Saturday. Sidhe Brewing Company, 652 Jenks Ave., St. Paul; 612-424-1534. Mounds Theater, 1029 Hudson Rd., St. Paul; Minnesota; 651-772-2253. **Through Saturday** —JESSICA ARMBRUSTER

FRIDAY 7/8

THEATER

JEEVES INTERVENES

THEATRE IN THE ROUND PLAYERS

Arriving like a refreshing libation on a scorching summer day, Theatre in the Round Players are coming to the rescue with the shamelessly silly *Jeeves*

Intervenes. Adapted from the original short stories of P.G. Wodehouse by Margaret Raether (who has also adapted *Jeeves in Bloom* and *Jeeves Takes a Bow*), the drawing room comedy concerns Bertie Wooster, a wealthy London playboy whose life of leisure has been jeopardized by the incessant efforts of meddling relatives to rope the bachelor into a respectable marriage. At the same time, Bertie's equally shiftless chum Eustace is facing his own personal disaster with the imminent arrival of his domineering uncle. Though Bertie and Eustace conspire to escape their fates, all of the duo's inept efforts at deception merely sink them deeper until only the unflappable Jeeves, Bertie's coolly efficient personal valet, is capable of extricating the pair. Steeped in jocular wordplay and farcical misunderstandings, *Jeeves Intervenes* works both as a satire of 1920s high society and a piece of breezy entertainment ideal for escaping the summer heat. \$22. 8 p.m. Friday and Saturdays; 2 p.m. Sundays. 245 Cedar Ave., Minneapolis; 612-333-3010. **Through July 31** —BRAD RICHASON

THEATER

THE PALABRAS PROJECT

PARK SQUARE THEATRE

Other Tiger Productions is marking its inaugural full-scale production with the enormously ambitious Palabras Project. Collaboratively conceived by company co-founders Jessica Huang and Ricardo

CONTINUED ON PAGE 28 ▶

Music & Dancing with Shannon & Bill
WEDNESDAY
7.13.16 | 8 PM | \$5

Music by The Bad Companions

THURSDAY
7.14.16
9:00 PM
\$5

Nashville Recording Artist, Talented Country S/S

LEVI PELZER

FRIDAY
7.15.16
9:00 PM
\$7

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THURSDAY • 7/7



KILL THE NOISE
FRIDAY • 7/15



RIFF RAFF
THURSDAY • 7/21



KNIFE PARTY
FRIDAY • 7/22



A SOLO ACOUSTIC PERFORMANCE:
CITIZEN COPE
SATURDAY • 7/23



ZAKK WYLDE
TUESDAY • 7/26



BOB SAGET
SUNDAY • 8/7



SKILLET
FRIDAY • 7/30



BEATS ANTIQUE
THURSDAY • 10/6



M83
FRIDAY • 10/21

THE LOFT AT SKYWAY THEATRE



TROPKILLAZ
SATURDAY • 7/30



BABILO
SATURDAY • 8/6



SUNSQUABI
WEDNESDAY • 9/21

STUDIO B AT SKYWAY THEATRE



LET LIVE
MONDAY • 7/18



B-SIDE PLAYERS
SATURDAY • 8/6



LION BABE
THURSDAY • 8/18



G-NOME PROJECT
SUNDAY • 9/18



THE ALBUM LEAF
THURSDAY • 9/22

7/8 FALSE PANIC & BOOGIE
7/9 BREATHE CAROLINA
7/16 MINISTRY & MUSHROOMHEAD
7/29 FILTH FILES 6: VIRTUAL RIOT
8/5 POGMAN
8/12 SHLUMP, CRAZ, LUZCID
8/19 EOTO
8/20 FLUME *SOLD OUT

8/27 CASPA & RUSKO
9/2 DR. OZI
9/3 RIOT TEN
9/24 WICK-IT THE INSTIGATOR
9/27 DARK STAR ORCHESTRA
11/3 BRENDAN JAMES
11/13 MATT WERTZ
11/23 LOUIS THE CHILD

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A-LIST



Palabras launches with an ambitious show.

COURTESY OF EVENT ORGANIZERS

CONTINUED FROM FRIDAY ▶

Vázquez, Palabras Project epitomizes the duo's mission to present richly immersive works reflective of our multicultural world. Toward that goal, the show has brought together some of the Twin Cities' leading Latino artists to reimagine *Blood Wedding*, Spanish dramatist Federico García Lorca's tragic tale of love, lust, and vengeance. Rather than adapting the source material literally, the company has infused the production with layers of artistic forms, each reflective of Latino culture. Susana di Palma, the acclaimed founder of Zorongo Flamenco Dance, has contributed her exquisite choreography to the Boricua-flavored rhythms of socially progressive rapper/singer Maria Isa. More musical accompaniment is provided by renowned singer-songwriter Javier Trejo, who ranges from traditional Latino ballads to storming rock. To conjure an evocative atmosphere, Palabras Project also features indigenous art from Armando Gutierrez G., masks and puppetry created by Gustavo Boada, and the captivating narration of seasoned performer Dario Tangelson. Those interested in more background on Lorca's original tale can even join the company for free public readings of *Blood Wedding* on Thursday, July 7 (in Spanish) and 14 (in English). \$20. 7:30 p.m. Fridays and Saturdays; 2 p.m. Sundays. 20 W. Seventh Pl, St. Paul; 651-291-7005. **Through July 17 —BRAD RICHASON**

S A T U R D A Y 7/9

ART/GALLERY FOLKLORE REMIX

GAMUT GALLERY

Minnesotan, Mexican, and Central American mythologies dovetail, and are

mixed and reimagined via a street-art sensibility in this exhibition showcasing new work by Rodrigo Ofiate, Luis Fitch, and Repo. Icons and narratives manifest in wheat-paste and paint, digital prints, and hand-cut paper. Color and imagery burst forth with spiritual vivacity and cultural resonance. These three artists navigate the pop-, street-, and high-culture of the Americas with panache, originating works that energetically bring to the fore a new aesthetic born of a generation unafraid to rethink cultures, boundaries, and canon. There will be an opening reception from 7 to 11 p.m. Saturday, July 9. 717 S. 10th St., Minneapolis; 612-367-4327. **Through July 30 —JESSICA ARMBRUSTER**

FESTIVAL

DRAGON FESTIVAL 2016

LAKE PHALEN

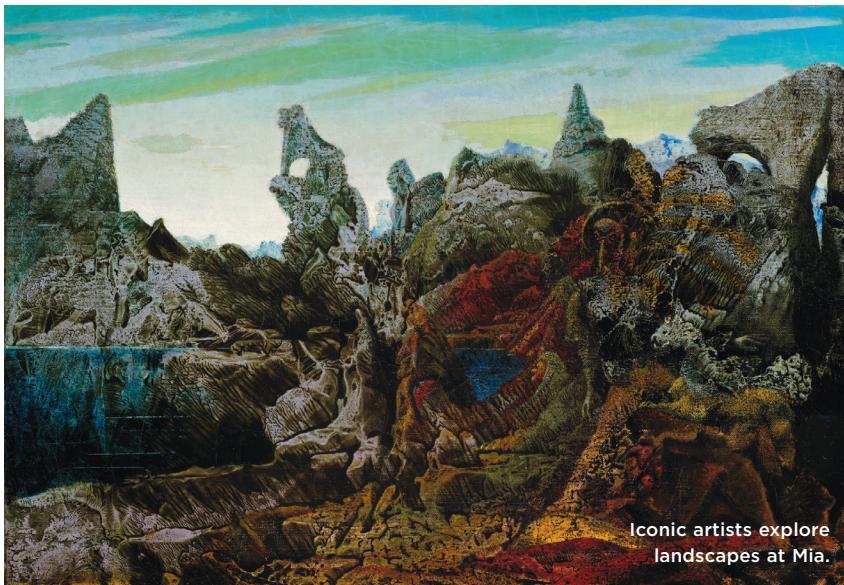
This weekend, Lake Phalen in St. Paul will be celebrating Asian culture at this colorful and family-friendly two-day event. Dragon Festival, now in its 18th year, features a variety of cultural activities and entertainment. Take in live music, watch traditional dance, and cheer on the colorful boats racing on the water. Sample delicious eats from a variety of countries, and keep the little ones busy with lots of kids' activities and green space for playing. For more info, visit www.dragonfestival.org. Free. 10 a.m. to 5 p.m. Saturday and Sunday. 1400 Phalen Dr., St. Paul; 651-776-9833. **Through Sunday —JESSICA ARMBRUSTER**

FESTIVAL

VILLAGE OF HIP HOP

PILLSBURY HOUSE THEATRE

For the next two days, Pillsbury House Theatre will become Village of Hip



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MAX ERNST, LANDSCAPE WITH LAKE AND CHIMERAS

Hop. Each day features a variety of fun activities and happenings open to all ages, including dance workshops, art galleries, and talks, each fostering community and celebrating how hip-hop impacts the world in positive ways. The weekend's lectures include a presentation from Reies Romero/DJ Francisco titled "The Origin, Reason and Purpose of Hip Hop as a Movement," and a panel exploring hip-hop pedagogy. Sunday's happenings include a screening of *Shake the Dust*, a film examining how hip-hop culture — which includes graffiti, philosophy, and fashion — can and has been used worldwide as a tool for liberation. For more info, visit www.pillsburyhouseandtheatre.org. Free. 1 to 6:30 p.m. Saturday; 1 to 5:40 p.m. Sunday. 3501 Chicago Ave. S., Minneapolis; 612-825-0459. **Through Sunday** —JESSICA ARMBRISTER

SUNDAY 7/10

ART/MUSEUM

SEEING NATURE: LANDSCAPE MASTERWORKS FROM THE PAUL G. ALLEN FAMILY COLLECTION

MINNEAPOLIS INSTITUTE OF ART

Get your Monet on with this stellar exhibition. Featuring 30 landscapes from the collection of Microsoft co-founder Paul G. Allen, the show includes five classic works by Monet, as well as paintings by Manet, Cézanne, and Klimt. The Americans are represented as well, and include Thomas Hart Benton, David Hockney, Ed Ruscha, and April Gornik. Many of the works are large, atmospheric, impressionist, and immersive. Others test the boundaries of what constitutes landscape with European insouciance: Think works by

René Magritte, Max Ernst, and Gerhard Richter. It's a perfect way to spend a hot summer day, in the cool and quiet repose of a gallery viewing works that transport you to other climes. 2400 Third Ave. S., Minneapolis; 612-870-3131. **Through September 18** —CAMILLE LEFEVRE

FESTIVAL

OPEN STREETS MINNEAPOLIS: DOWNTOWN

WASHINGTON AVENUE NORTH

Open Streets Minneapolis is back for its sixth season this summer. From Uptown to downtown, and touching all corners of the city, Open Streets upends the car-to-pedestrian hierarchy by creating a safe space for bicyclists, skateboarders, walkers, roller skaters, unicyclists, joggers, and stroller-riders to roam free on some of the city's main drags. The event, which began earlier this month on Lyndale Avenue, will be hitting main thoroughfares like East Lake Street, Franklin Avenue, West Broadway, Nicollet Avenue, and, this weekend, Washington in downtown. Every Open Streets event is a little different, as each one is organized by neighbors and businesses, but there's usually a combination of kids' activities, art and cultural experiences, and food. Local businesses along each street often have special offerings on hand, and you'll see street vendors selling everything from jewelry to snacks. The real joy of Open Streets, however, is waltzing down the road in an exhaust-free environment. See openstreetsmpls.org for a full schedule of the season. For more info, visit openstreetsmpls.com. Free. 11 a.m. to 5 p.m. Washington Avenue North, from Eighth Avenue North to First Avenue North, and First Avenue North from Washington Avenue North to Eighth Street South, Minneapolis. —SHEILA REGAN

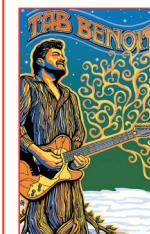
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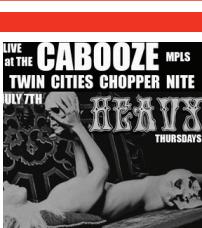
SAWYER'S
DREAM
w/ The River High &
Horseplay
AUGUST 19



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MADNESS 2
PART II
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7/20	Cabooze & LeoPresent.com Beyond Creation w/ RIVERS OF NIHIL
7/21	See You Next Thursday Feat. BRUISE VIOLET, RUMORS, & MORE!
7/22	Good Vibe City Presents Destiny, The DAG, Seed Brown, & More!
7/24	Ne Obliviscaris w/ BLACK CROWN INITIATE, & STARKILL
7/28	Oh, Sleeper w/ THE ONGOING CONCEPT
8/10	Flogging Molly w/ FRANK TURNER Cabooze Plaza Show
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A FASHION-WORLD FANTASIA

The Neon Demon presents life in an amoral playground for the beautiful people



BROAD GREEN PICTURES

BY MICHAEL NORDINE

Nicolas Winding Refn has never been one to announce himself quietly. In *The Neon Demon*, he takes that attention-grabbing impulse to its logical conclusion. Before we see anything in his fashion-world fantasia, we see the filmmaker's initials: NWR. It's the kind of haute couture label you'd see on a \$500 purse, a garish reminder that this is no knockoff.

It even comes with a matching watchword: "Beauty isn't everything; it's the only thing."

That disenchanted mantra isn't exactly profound, but little is in a field regarded as the height of superficiality.

Refn has one of the most fully realized aesthetics of any working filmmaker, even if his ideas remain inchoate: *The Neon Demon* is about as deep as a puddle, but the image it reflects back is so mesmeric you may stare so long you fall in.

You'll be greeted there by Jesse (Elle Fanning), a recent arrival in Los Angeles

hoping to see her name in lights. Barely 16 but pretending to be three years older, she holes up in a seedy Pasadena motel when she isn't wowing casting agents and designers.

A mountain lion slinks down from the hills and into her room one night, but that's nothing compared to the predatory slumlord who runs the place (Keanu Reeves) and a cabal of catty frenemies: two other models (Bella Heathcote and real-life supermodel Abbey Lee) and a makeup artist (Jena Malone).

Their misadventures take place in a heightened reality verging on a dreamstate, an amoral playground for the beautiful people. Increasingly with each film, that's the tension at the center of Refn's work: *Drive*'s next-level violence was candy-coated with synth pop and fairy-tale thematics, but both *Only God Forgives* and *The Neon Demon* have stripped the Danish auteur's outer layers of their most pleasant ornaments. The latent ugliness hiding inside is clawing its way out.

Despite (or maybe because of) their beauty, Jesse's adversarial colleagues take it as a given that "nobody likes the

way they look." Refn finds high comedy in this troika's bitchy posturing, a dog-eat-dog hierarchy in which the higher-ups, most of them male, pit young women against one another. He doesn't explicitly critique this world so much as luxuriate in its hot-pink glow, leaving long silences where others would insert declamatory speeches.

Pay attention, then, when Jesse insists that "I'm not as helpless as I look" with a hint of defensiveness in her voice. She's called "fresh meat" by her hyena-like cohort, but the ascendant star knows something her more experienced peers will never cop to: She doesn't want to be like them; they want to be like her.

Jesse is the Platonic ideal of beauty among people who treat it as a literal currency. A few get rich, but many more die trying.

By mixing high fashion and lowbrow genre impulses, Refn renders the catwalks, parties, and closed sets a self-contained ecosystem. Each career milestone — being the face of a vaunted designer's new line, securing a shoot with a choosy photographer — comes at a price.

THE NEON DEMON
directed by Nicolas Winding Refn
now playing

For Lee and Heathcote's characters, past success betrays their present soullessness. They're *The Neon Demon*'s villains, but also its most emblematic victims.

Whatever his faults — many of which he readily admits to in interviews — Refn is devoted to making capital-M movies in a way that few others even attempt. Watching *The Neon Demon* is like mainlining an injection of cinema directly into your veins. The overwhelming sensory experience isn't always a pleasant trip, but you've rarely seen anything quite like it.

The act of creating appears to double as self-therapy for Refn, which may lend *The Neon Demon*'s title a second meaning — he's certainly exorcising something here. Refn knowingly invites dismissal if not outright scorn, but there's a sincerity to his ludicrous vision that compels you to give it a second look — even if it can't possibly be as rewarding as the first. ■

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One-Minute Play Festival participants do a lot with a little



Actors get succinct at the Southern.

COURTESY OF EVENT ORGANIZERS

BY JAY GABLER

Caitlin Wees laughs when asked if the organizers of the One-Minute Play Festival are waiting for the Tonys to inaugurate a category for Best One-Minute Play. The festival, she explains, is about the whole rather than the parts.

"There's never going to be any big awards for a one-minute play," she says. "The real reward comes in seeing this community come together and talk about the issues that we're faced with."

The festival was founded 10 years ago by theater artist Dominic D'Andrea, with the intention of creating evenings of very short work that allow diverse voices to share perspectives on common themes. The festival's NYC-based organizers partner with groups in cities across the country to activate local creatives. This year's Minneapolis festival will feature exclusively female-identified artists, as part of an initiative Wees is leading.

The rapid-fire format allows playwrights to respond to today's events and hot topics.

"It gives us a real opportunity to explore the current moment," says Jessica Finney, who has written two plays for the fourth annual Minneapolis version of the festival, being staged this week at the Southern Theater. "There's an immediacy to this One-Minute Play Festival that gives us a chance to check in as a snapshot of, 'Here's where we're at right now.'"

The curator of each local festival (in this case, Wees) gives participating playwrights a very general prompt, to which the writers then respond with brief works that the curator sorts into groups related by theme

ONE-MINUTE PLAY FESTIVAL

Southern Theater
1420 S. Washington Ave., Minneapolis
8 p.m. Saturday and Sunday; 612-326-1811

or format. Each set of pieces is assigned to a director who assembles a small, flexible cast. This year in Minneapolis, 10 directors are taking six or seven plays each.

Compared to the lengthy process of developing a full-length play, the tight turnaround period of the one-minute format is freeing, says playwright May Lee-Yang, a repeat participant. The playwrights' prompt isn't announced to the public early, but Lee-Yang says this year it's relevant to discussions about race, class, gender, and activism that Twin Cities residents have had over the tumultuous past year.

Lee-Yang wrote two plays for this year's festival, including one called *Black, White, and Chinese*. "There are a lot of conversations about race," says Lee-Yang. "but as a person who's Asian-American, I feel like sometimes we're having a separate conversation on the side."

One of Finney's plays is about the Stanford rape case, and the other is about a less weighty topic of the moment: CrossFit training. "Two very different pieces," she acknowledges, "but when I sat down to write, those were the two things that were on my mind."

"With the format of the one-minute play," says Wees, "it's about the distilling of an idea and how potent we can make that by shortening the time span. You only have 60 seconds to get your point across, and so it hits harder."



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RAMBLIN' MAN

Roaming Americana ace Frankie Lee scores national acclaim with debut album *American Dreamer*

BY ERICA RIVERA

In order to follow Frankie Lee's musical progression, you might need a map. The nomadic Americana singer-songwriter has traversed the country for more than a decade. And even as his buzzing debut album, July 8's *American Dreamer*, accelerates his career, he's not settling down.

Lee's story begins in Prescott, Wisconsin. Picture a farm house with a big circle driveway, goats, chickens, bees, gardens. The closest neighbor was two miles away. A tight-knit family. No babysitters. Lee describes his happy boyhood as "outside with no pants on, running down hills and hurting yourself, getting back up again, eating dirt."

Music was a shared family pleasure. Lee's mother played piano and accordion. His father performed with a rotating cast of musicians from the West Bank in Minneapolis.

"That was my first introduction to music, through family and friends," Lee, 34, remembers ahead of his concert Saturday at the Turf Club. "It was people sitting around a kitchen table or a fire at night."

The family eventually moved to Stillwater, Minnesota. Shortly after, Lee's father died in a motorcycle accident. Just 12 years old at the time, Lee was taken under the wings of Minnesota music greats Slim Dunlap and Curtiss A. The self-taught guitarist says his interest has always been in the craft, not "selfish, ego-driven" approaches to music.

"I had a lot of longing for community and a sense of place," he says. "And I found it through music."

Though Lee played in a band and made the varsity soccer team at Stillwater Area High School, as he approached young adulthood, something didn't quite click for him. At 20, Lee dropped out of the University of Wisconsin-Parkside.

"A lot of people are going into debt or trying to be somebody or trying to figure out your major or figure out who you're in love with or where you want to move — all that pressure that we all feel," he explains. "I just said, 'Fuck that.'"

Instead, Lee hit the open road. His only itinerary? Pilgrimages to the places that

Frankie Lee



RACHEL MUZA

produced the records he loved. His first destination was Nashville.

"Unfortunately, I showed up on a Sunday, so there wasn't anything going on," he says. "Kind of a church town."

After a stop in Memphis, he continued on to Austin, Texas, where he ritually attended residencies of country-western and blues artists. He'd study them down to the minutiae — whether they talked between songs, how they'd tweak guitar tuning, if they wore shorts onstage. Lee wasn't trying to form a band or break onto the scene as a solo artist. He was simply hungry to soak in the culture.

Lee found kindred spirits in the people who were "a little bit older and a little bit stranger" than himself.

"The people that I saw my age were getting wasted on Jägerbombs and Fireball," he remembers. "Even though they were saying they were going to college and had a

FRANKIE LEE

will celebrate the release of *American Dreamer* on Saturday at the Turf Club.

future, that just didn't appeal to me at all."

To support himself, Lee delivered newspapers and worked at a diner. He even scored a cabinet-building gig from "J.T." Van Zandt, the son of Texas songwriting legend Townes Van Zandt.

"There was a lot of getting by and living very simply and affording yourself the time to explore," Lee says of the six-plus years he spent in Texas.

That exploration led him to Los Angeles around 2008, where the music scene was far from accessible.

"In L.A., I could go to shows and meet people," Lee says. "But I'd have to drive to it or I'd have to constantly seek it out."

Attending a Trampled by Turtles concert in 2010, however, proved fortuitous. While hanging out with the Minnesota bluegrass-folk stars after the show, he heard the members praising the Twin Cities music scene.

"It sounded like something I had been looking for," Lee says. "I was like, 'Oh! These are my people! I'll go where my people are.'"

And so he did, following TbT in his old pickup truck all the way back to Minnesota.

The Twin Cities music scene, where Lee says he could walk into a bar and run into 10 people he knew on any given night, was a fortifying place.

"As soon as I got home, I met some really important people in my life," he says, "musically and spiritually and friendship — all those hippie things."

In 2013, Lee put out his *Middle West* EP, which featured contributions from local talents like Erik Koskinen, Jake Hanson, Jeremy Ylvisaker, Mike Lewis, and Haley Bonar.

"It was a really good place for me to start creating because I had a lot of songs and records and ideas, but never really had found people or a place to make it," he says. "[Minneapolis] felt right."

While working on a hog farm near Afton, Minnesota, Lee began assembling the songs that would compose his debut full-length, *American Dreamer*, a winsome homage to early mornings, back roads, rootlessness, and a search for belonging. Its authentic, timeless sound is already scoring heaps of praise from critics (Rolling Stone, American Songwriter, NPR) and fellow musicians alike.

"It took him a long time to come out with his own solo project — he played so much music with other people — and when he did, everybody was just blown away," Trampled by Turtles frontman Dave Simonett says. "I'm a huge fan of his songwriting — it's so honest and poetic."

American Dreamer found its home at London-based label Loose, a match Lee attributes to a shared emphasis on quality songwriting.

"Songs first. Image and all that other bullshit second," he says of music-biz

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priorities across the pond.

There's also an English fascination with Western tropes, Lee says, another reason the roaming Midwesterner appealed to his label.

"They love the idea of the American cowboy or a man against nature," he says.

CRITICS' PICKS

LIL DURK

STARGATE DANCE CLUB, WEDNESDAY 7.6

One of the stars of first-wave Chicago "drill rap," Lil Durk emerged in 2012 — when he still wore his signature dreads — and has since outlasted many of his peers. Though he has a major-label deal with Def Jam, he's mostly given away popular free mixtapes, including the *Signed to the Streets* series and last year's *300 Days 300 Nights*. That raw, direct approach to releasing music suits Durk well. A native of Chicago's dangerous Englewood neighborhood and the son of a drug-dealing father who was once caught with \$8 million, Durk is someone you can trust to tell cold, blunt truths about life and death. He transmits those stories through a range of vocal deliveries. There's his downright artful use of Auto-Tune, plus his head-turning flow that's perhaps best exemplified on his fan-favorite "52 Bars" series. No matter how he gets the job done, Durk isn't letting up, as recent songs like "If I Could" rank among his best work ever. With Big Mo, FME, and SKNY. \$30-\$60. 18+. 9 p.m. 1700 Rice St., St. Paul; call 651-347-5915 for more info. —MICHAEL MADDEN

GARBAGE

SKYWAY THEATRE, THURSDAY 7.7

A quarter century into it, the grunge-pop quartet Garbage still haven't trashed their principles. So much so that their new, sixth album, *Strange Little Birds*, soars over the proverbial dustbin on the potent fumes of their '90s halcyon days. Still, *Birds* doesn't reek of retro. Instead, it refreshes with an already edgy dose of muscular, intricate turbulence. As Shirley Manson croons conspiratorially with honeyed angst on the pivotal track "Even Though Our Love Is Doomed," "Don't want to be lost in dreams / We're still aching for tomorrow." All the while a kind of haunting grandeur lurks amid flickers of dissonance and industrial noise, as do Manson's often languid, dark murmurings. As always, Duke Erikson, Steve Marker, and Butch Vig build sleek maelstroms of jagged guitars, blistering synths, and ragged percussion, most dramatically on "Blackout." Vig, incidentally, is suffering from acute sinusitis and will be replaced on tour by drummer Eric Gardner. Opening is Kristin Kontrol, a.k.a. Dee Dee of the Dum Dum Girls. \$42. 8 p.m. 711 Hennepin Ave.,

Lee will celebrate his new album Saturday at the Turf Club. It's not a homecoming, exactly, given that he's moved back to Nashville, but it seems the humble wanderer has come full circle. Maybe he took the long way there, but one thing's for sure: *American Dreamer* was worth the wait. □

Minneapolis; 612-333-6100. —RICK MASON

BASILICA BLOCK PARTY

BASILICA OF ST. MARY,
FRIDAY-SATURDAY 7.8 & 7.9

Basilica Block Party, the amplified/boozy collection plate benefiting the Basilica of Saint Mary, returns for the 22nd year. Sponsored as always by Cities 97, this installment of BBP is a tricky mix of critically acclaimed talent — prolific alt-country star Ryan Adams, blues-rock scorchers Gary Clark Jr., and indie-rock faves Death Cab for Cutie — with the radio-rock stylings of bands like American Authors ("Best Day of My Life"), X Ambassadors ("Renegades"), and ... God help us ... the Fray ("How to Save a Life"). Among the other big names destined for downtown Minneapolis: "Stolen Dance" hitmakers Milky Chance, soulful indie-rockers Cold War Kids, Grammy-nominated soul/R&B riser Andra Day, beloved Hold Steady arm-flailer Craig Finn, *American Idol* champion Phillip Phillips, and quintessential Cities 97 singer-songwriter Matt Nathanson. The Star Tribune stage offers a nice sampler of standout local acts, notably garage/gospel quintet Gospel Machine and ubiquitous soul/R&B experimenter Eric Mayson. 5 p.m. \$60-\$400 single-day pass; \$110 two-day pass. 88 N. 17th St., Minneapolis; 612-317-3457. —JAY BOLLER

A TRIBUTE TO THE MUSICAL LIFE OF NICK PATRICK THOMPSON

FIRST AVENUE, SATURDAY 7.9

Nick Thompson, founder of Minneapolis record label Blood of the Young Records, died suddenly on June 4. He was 36. "He's still there in the music," a friend said in his obituary. "If you listen just right you can hear him." Thompson launched Blood of the Young back in 1999, attracting national acts (Bright Eyes, the Faint) as well as big-name locals (Plastic Constellations, Har Mar Superstar). The label cooled down after 2004, but the past couple years saw releases from Tickle Torture, Father You See Queen, and last month's split EP from Fort Wilson Riot and Poronono. On Saturday, the music community will celebrate the label head's life and work with a reunion-heavy concert showcase featuring past and current BOTY signees. The wild noisemakers of Marijuana Deathsquads will headline.



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MUSIC CRITICS' PICKS

The rest of the lineup features a rare show from Har Mar Superstar's old indie-rock band, Sean Na Na, plus reunions from two celebrated local acts: hardcore ragers the Khayembii Communique and emo faves Cadillac Blindsider. Metal quartet Blackthorne plus late additions Tickle Torture and P.O.S. will also perform. 18+. \$12-\$15. 701 First Ave. N., Minneapolis; 612-338-8388.

—JAY BOLLER

DOOMTREE

SOCIAL CIDER WERKS, SUNDAY, 7.10 Hey everybody! Free Doomtree show down at the ol' cider factory. The beloved hometown hip-hop crew is throwing a free outdoor concert at northeast Minneapolis hard-cider destination Sociable Cider Werks. The gig is the first installment in Sociable's new, four-part Sociable Summer concert series. Food from the Curious Goat and the Smoking Cow will be available, as will cider and beers from the host. Last month Doomtree released a party-starting new song, "Spill Me Up." The Lazerbeak-produced track — the crew's first new material since 2015 album *All Hands* — features verses from Sims, Cecil Otter, and P.O.S., and likely the only Marcel Marceau reference you'll hear put to a beat. Doomtree members are making time for festival dates this summer in between solo engagements. 21+. Free with RSVP; \$5 at the gate. 1500 Fillmore St. NE, Minneapolis; 612-758-0105. —JAY BOLLER

SARAH JAROSZ

DAKOTA JAZZ CLUB, TUESDAY 7.12 Texas musical prodigy Sarah Jarosz was a mandolin whiz by age 10 and recorded her first album as a teenager. While still a student at New England Conservatory of Music, she produced the Grammy-nominated, boundary-stretching, avant-American stunner *Build Me Up From Bones*. Three years later, on her just-released fourth album, *Undercurrent*, the 25-year-old Jarosz reveals even greater artistic maturity. Examples include her simplified yet more sophisticated arrangements, richly emotive singing, elegant instrumental work, and evocative songwriting. Jarosz reserves her most striking vocal work for the last song, "Jacqueline," a ritual cleanser for the preceding romantic turmoil. On it, she quietly negotiates a bubbling brook of twists, eddies, highs, and lows that's reminiscent of Joni Mitchell. Her meticulously crafted song cycle ranges from lust ("Everything to Hide") to regret ("Early Morning Light"), anger ("House of Mercy"), resentment ("Lost Dog"), and cautious optimism ("Take Me Back"). The music is a country/folk hybrid; the attack is lean with sculpted guitar, fiddle, or steel etching lingering poignancy. Brother Brothers open. \$30-\$35. 7 p.m. 1010 Nicollet Mall, Minneapolis; 612-332-5299. —RICK MASON



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SAVAGE LOVE

Betrayed

Scenes from a marriage

My wife and I have been married for 14 years and in a committed (I assumed) relationship for 17 years. Sex between us (often kinky) has always been great. We have a wonderful life together and two perfect children. I thought we were good; turns out things were too good to be true. I learned recently that my wife has been unfaithful to me throughout our marriage. She began an affair with an older man soon before we were married, and they were physically intimate for five years, including bondage and a Master/sub relationship. The phone sex and online flirting continued up until I discovered this two weeks ago. There's more: She slept with another man (just once, more bondage) but also flirted with him online and met up with him while I was away. She slept with yet another man she works with (just once, vanilla this time). She had phone sex with at least two other men and flirted with still more on Facebook. This came out because I was jealous about something that now seems minor and checked her email. (Not proud of that.) She is repentant and relieved that I finally know, and she promises that she will be faithful from now on. I'll always love her, and I know she loves me. We had one session with a counselor and another is scheduled. Results were mixed. One thing that came out was that she has never been faithful to a romantic/sexual partner. I cannot process it. I thought she had always been as loyal as I've been, which is to say completely. For the sake of our future, the love we still share, and our children, we are committed to fixing things, but we're not sure how.

HEARTBROKEN AND DEVASTATED

I'm going to preface my response with what someone in my position is expected to say and what, given the circumstances, may even be true: Your marriage is over. The scale, duration, and psychological cruelty of your wife's betrayals may be too great for you to overcome.

But you didn't need me to tell you that, HAD. You knew that already. So I can only assume you wrote wanting to hear something else.

I'll give it my best shot. A long-term relationship is a myth two people create together. It's a story, HAD. And sometimes it's a story we have to revise.



Dan Savage

Right now, it feels like the story you've been telling yourself and others about your marriage is a lie: not partly, but wholly.

But loyalty isn't something we demonstrate with our genitals alone. You were married to this woman, and you describe your marriage as good, loving, and wonderful. And it somehow managed to be all those things despite your wife's betrayals. She must have been loyal to you in other ways or you would've divorced her long before you discovered her infidelities.

I'm not trying to exonerate your wife, and I'm not trying to minimize her betrayal or your pain. But if you want to stay together, HAD, you're going to have to tell yourself a new story, one that makes room for contradiction (loves you, cheated on you), betrayal (shitloads), apologies (shitloads from her), forgiveness (shitloads from you), and... some accommodations going forward. If I may paraphrase Maya Angelou: When someone finally shows you who they are, you should believe them. Your wife has never been faithful to you or to anyone else, HAD, at least not sexually. Adjusting your expectations and making accommodations accordingly is more realistic than expecting your wife to become a different person.

Finally, HAD, a little bonus advice. I ran into Esther Perel, author of *Mating in Captivity: Unlocking Erotic Intelligence*, the day your letter arrived. Perel is a psychotherapist and couples counselor whose most recent TED Talk ("Rethinking Infidelity") is one you're going to want to watch. I shared your letter with Perel, and I'm going to post her thoughts as the Savage Love Letter of the Day when this column comes out. So you're going to get a second opinion from an actual expert, HAD, and — spoiler alert — it's a hopeful one.

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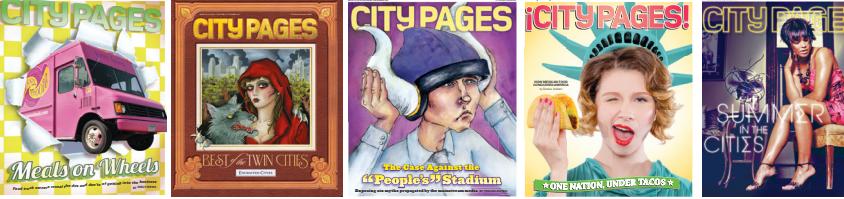
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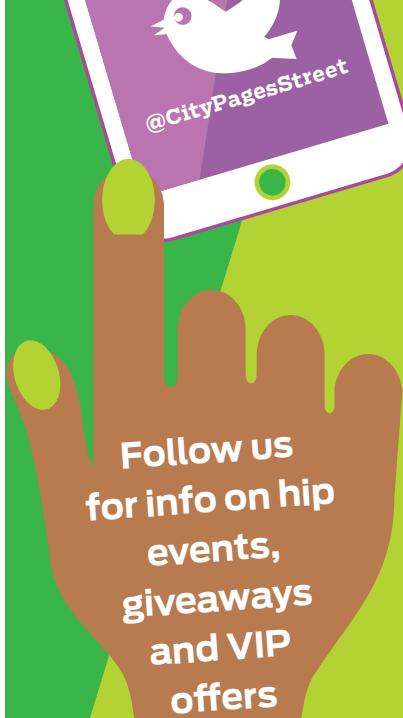


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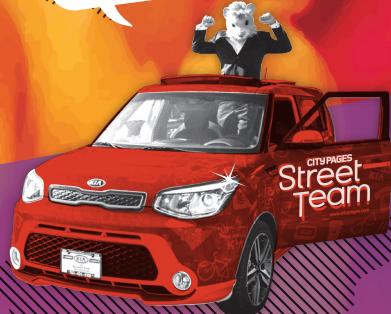
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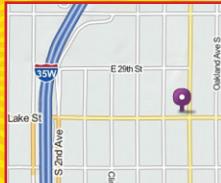
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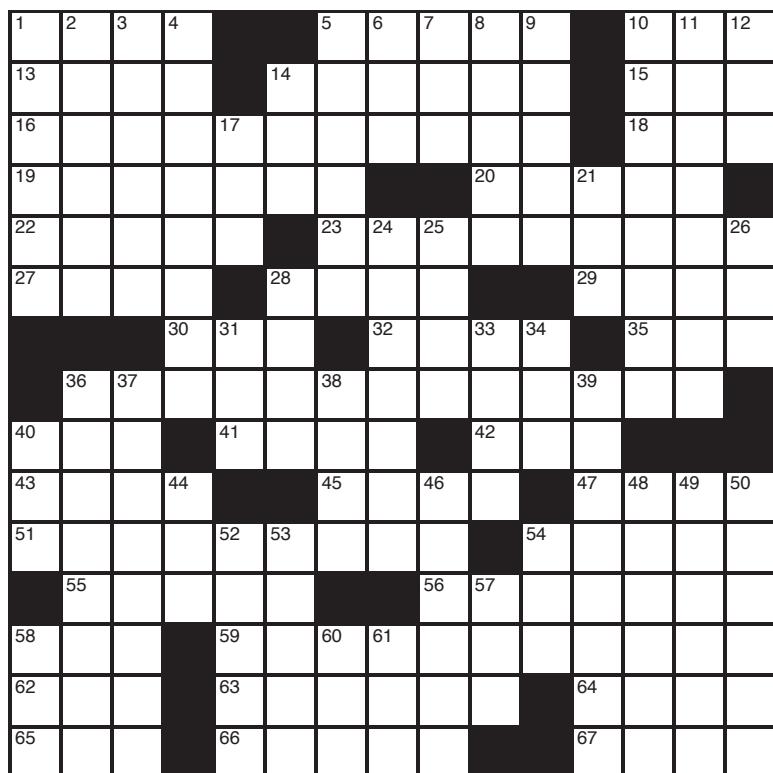
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14 Bits of color
15 Talk non-stop
16 Line on Facebook
about torts?
18 ___ Lanka
19 #34 on the Red Sox,
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20 Yogurt and cucumber
side dish
22 Shining
23 Negative Disqus reply?
27 Collie's nickname
28 Letters that mean you're
slaying them over IM
29 Night to rent a limo
30 Music on the Warped Tour
32 November urging
35 Son nicknamed “
Trey” perhaps
36 Chill out next to
a Reddit discussion?
40 Snow on
“Game of Thrones”
41 Overseas flight freebie
42 ESPN soccer
sportscaster Darke
43 Visiting the Smithsonian,
say
45 Character actor Guzman
47 Bus. drivers
51 RSS setting about all
things Star Wars?
54 Deflategate QB

55 Michaels of “SNL”
56 A 4 and a 6 in craps
58 Swerving cause
59 Unable to listen to reason,
like some blog entries?
62 Tired
63 Mixture of soluble salts
64 Fanny
65 Jac's buddy in
“Cinderella”
66 Antiquated Russian rulers
67 Subway pts.

31 Grand hotel co.
33 “Have you seen ___?”
34 History chapter
36 Second-safest city in
the US (Sunnyvale, CA
is the first)
37 They run on Marshmallow
38 New Haven Ivy
39 Puts in code
40 Nut’N Better rival
44 John Fogerty’s band,
briefly
46 Tens
48 Go to a restaurant
49 Ukrainian seaport
50 New Wave band
instruments
52 Conclude by
53 Emotions
54 Troop grp.
57 “___ always say”
58 Fetching one?
60 Clarifying letters
61 Way off in the distance

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